Sanggar Dewata
Indonesia

reMiX

READYSPACE

GALLERY INTRODUCTION

by Kukuh Hermadi

On this occasion, Readyspace Gallery will collaborate with twelve artists SDI (Sanggar Dewata Indonesia), who have curated through. Readyspace Gallery did curation as a presentation space and from this got twelve artists who have many kinds of perspectives about how they are representing this theme.

This collaboration will be framed on the theme with the title Remix, Remix was not only a representation of how natural and cultural mixing under shade in Bali tourism. But deeper and more meaningful. Remix can have more perspective about how Bali is in this time and how twelve artists represent this. These artists have unique works both in the form of ideas and visuals presented. Something that is quite refreshing and pleasing to the eye, but this is not a kind of big claim for the dissemination of Balinese art in particular, but this is a reality today, that the artists present are Balinese artists with the simplest. Something they agree on together. Remix is once again understood as an effort to see the mixture of many things that are happening or have not happened in Bali today.

In the last part say Thank you to SDI (Sangar Dewata Indonesia) and Readyspace Gallery so that this exhibition can be successful, And Thank you to the twelve artists who were full of heart to give a diverse perspective about the theme or medium who was agreed as Remix.

REMIX

Mencintai Bali dengan Segala Ke-*remix*-annya

by Ryzal Catur

Bali dengan imaji-imaji pariwisata yang terus didorong sejak 1920-an, telah menancapkan pembayangan kuat dari masing-masing kita. Narasi kondisi alam yang indah ditambah dengan kehidupan kesenian yang subur telah terus-menerus direproduksi sebagai bensin penggerak pariwisata. Kita mungkin saja masih terjebak pada pembayangan Bali pada tahun 1920-an. Sementara narasi yang itu-itu saja dan pembayangan di kepala kita yang stagnan, Bali sebenar-benarnya telah berubah. Hal ini tak terkecuali dalam seni rupa. Kita memang masih dapat menemui lukisan-lukisan pemandangan sawah dan pohon kelapa di Bali khas Pita Maha. Namun, ia bukan satu-satunya. Untuk itu, izinkan saya mengingatkan kembali perubahan Bali.

Dari Mana Lukisan Sawah dan Pohon Kelapa Itu?

Pada 2007, melalui sebuah artikel yang terbit di Kompas, Wayan Kun Adnyana berbaik hati merangkumkan tiga pemetaan seni lukis dan seni rupa Bali pada kita. Pemetaan pertama dilakukan oleh Raja Marakata melalui prasasti Batuan. Pada prasasti Batuan No. 352 berangka tahun 944 caka atau 1012 masehi, tertulis "Citrakara" untuk menyebut profesi seniman lukis (fine art). Tak hanya itu, terdapat pula kata "Undagi" untuk profesi arsitek dan "Culpika" untuk profesi pematung. Ini menjadi sebuah tanda bahwa setidaknya kehidupan seni rupa telah ada sejak abad ke-11.

Pemetaan kedua dilakukan oleh Anak Agung Made Djelantik (1986) melalui buku Balinese Paintings. Ia merupakan seorang pangeran dari Puri Karangasem juga dokter ahli malaria yang mendalami estetika Timur. Buku karya Djelantik inilah buku sejarah seni lukis Bali pertama yang ditulis oleh orang Bali sendiri. Dalam buku ini, ia bergerak maju untuk mendefinisikan mana-mana seni lukis Bali yang bukan tradisional, melainkan modern dengan karakteristik Bali. Tiga di antaranya adalah pelukis Pita Maha dari Ubud dan sekitarnya, pelukis Pita maha dari Batuan, serta pelukis Young Artist dari Penestanan. Pita Maha mulai meluaskan pengaruhnya pada tahun 1936, sementara Young Artist memulainya pada tahun 1960-an. Dari Pita Mahalah lukisan-lukisan dengan pemandangan sawah dan pohon kelapa serta tema kehidupan keseharian orang Bali muncul. Sementara, lukisan-lukisan Young Artist umumnya berani menggunakan warna primer kuning, biru, merah, dan campurannya dengan goresan-goresan garis yang tebal.

Pemetaan ketiga dilakukan oleh tim perumus Semiloka untuk Bali Biennale 2005. Terdapat delapan kategori pemetaan seni rupa Bali oleh Bali Biennale: (1) Pilgrimage; (2) Voyage; (3) Echo; (4) Embodiment; (5) Deja Vu; (6) Exploration; (7) Edifice; dan (8) Discourse.

Usaha-usaha untuk memetakan seni lukis dan seni rupa dapat kita apresiasi. Ia memberikan kita sebuah tawaran untuk membaca historiografi seni rupa Bali juga melihat adanya sebuah perubahan. Namun, bukan berarti kita dapat menganggap bahwa pemetaan itu lengkap dan menyeluruh. Peristiwa-peristiwa seni rupa yang melintas di sepanjang pemetaan mungkin saja luput. Terkait itu, terdapat dua hal yang kemudian ingin saya bahas: dinamika Sanggar Dewata Indonesia (SDI) dan perubahan seni rupa Indonesia pada awal abad ke-21.

Kelahiran SDI: Antara Eksotisme dan Nasionalisme

Sebagai sebuah kelompok yang beranggotakan diaspora Bali di Institut Seni Indonesia (ISI) Yogyakarta, melihat posisinya dalam pemetaan seni rupa Bali saja tak cukup. Pada tulisan kuratorial untuk pameran SDI, Termogram 93/03: Upaya Mengukur Kesadaran & Tantangan, Mikke Susanto (2003) mencatat anggota-anggota SDI ketika itu merasa bahwa Bali sebagai "rumah jiwa" dan ISI sebagai tempat menuntut ilmu. Itu berarti ada proses pengembangan kesenian yang tak serta-merta dipengaruhi oleh Bali saja. Kedua hal ini saling memengaruhi kekaryaan perupa-perupa SDI. Sementara itu, Aant S Kawisar (1997) melihat kemunculan SDI dalam peta yang lebih besar.

Mulanya, Aant menarik mundur pembahasan pada era 30-an. Sebuah era ketika Pita Maha berdiri di Bali dan dua tahun kemudian Persatuan Ahli Gambar Indonesia (Persagi) berdiri di Batavia. Jika Djelantik memandangnya sebagai transisi modern dalam hal teknis, Aant mendapati kecenderungan semangat eksotisme dalam kelompok Pita Maha. Dalam bahasa Aant, "Ia [Pita Maha] tidak dimaksudkan untuk menggandengkan seni lukis Bali ke haribaan seni lukis modern dunia." Juga, "tidaklah dimaksudkan memberikan alternatif pada bentuk dan corak seni rupa berkepribadian nasional." Seni rupa Bali dilihat sebagai bagian dari Bali yang eksotis, magis, surga tropis yang tradisional yang akhirnya menjadi bagian dari komoditas pariwisata. Sementara, Aant melihat Persagi sebagai awal sebuah diskursus membangun kesadaran estetik dari pertemuan nilai-nilai tradisional dan modern untuk mencari bentuk corak kesenian nasional.

Dalam konteks inilah, menurut Aant, SDI yang didirikan pada 15 Desember 1970 di Yogyakarta merupakan suatu gejala tumbuhnya kesadaran baru para perupa Bali. SDI lahir dari kombinasi "... visi kebalian yang ditularkan Pita Maha (baca tradisional) dan visi nasionalisme (baca modern) yang diaurakan Persagi." Di satu sisi, corak impresionisme-ekspresionisme dan surealisme yang dianggap Persagi lebih dinamis, spontan, dan jujur untuk mewakili hasrat melukis bangsa Indonesia yang sedang berjuang untuk kemerdekaan memengaruhi karya-karya perupa SDI. Di sisi lain, citra eksotis Bali tetap menjadi subjek artistik. Aant menduga kombinasi ini yang membuat SDI bentukan Nyoman Gunarsa, Made Wianta, Pande Gde Supada, Nyoman Arsana, dan Wayan Sika bukan hanya sekadar wadah komunal diaspora saja, melainkan juga peleburan sekaligus pengukuhan eksistensi seni rupa Bali dalam semangat nasionalisme. Hal itu juga diperkuat dengan adanya kata Indonesia dalam SDI.

Berbanding terbalik dengan Aant, liputan Kompas yang terbit pada tahun yang sama mengomentari salah satu pameran SDI yang, "Eksotisme Bali mendadak lenyap dari taferil ...." Pameran itu adalah Pameran SDI di Galeri Taman Budaya Jawa Tengah di Solo. Dengan menggelitik ia menggambarkan bahwa di pameran ini kita tak boleh, "... berharap menemukan lukisan burung, katak di tengah rawa hijau; atau petani dan wanita dengan payudara terbuka menyunggi sesaji; pura yang bersusun dan petak-petak sawah dalam alam dekorasi." Terdapat metamorfosis "energi Bali" yang tertuang dalam pameran ini. Corak abstrak-nonfiguratif menjadi dominan dalam pameran yang terselenggara pada 2—11 Agustus 1997. Liputan ini menggambarkan bahwa metamorfosis itu, salah satunya, terlihat pada unsur-unsur Bali yang terselip alih-alih tampak terang. Hal itu terdapat dalam karya "Berlari" oleh Putu Sutawijaya yang menampilkan figur ambigu: "entah penari entah wayang".

Argumen serupa tentang hilangnya eksotisme Bali juga muncul dalam tulisan M. Dwi Marianto (1995). Ia memberikan tawaran untuk melihat munculnya kecenderungan abstrak dan abstrak ekspresionis di antara perupa SDI pada tahun-tahun ini sebagai upaya untuk keluar dari kejenuhan imaji-imaji tentang Bali yang berlebihan dan terlampau komersial. Imaji-imaji inilah yang terus didorong sejak 1920-an oleh penulis-penulis Barat dan setelah Kemerdekaan oleh industri pariwisata. Karya-karya abstrak yang tidak naratif itu, lanjut Dwi Marianto, dapat saja dilihat sebagai hasil dari keinginan untuk menjauh dari imaji-imaji yang tidak natural yang terus-menerus direproduksi. Ia juga berpendapat bahwa corak-corak karya seperti itu adalah wujud dari pembentukan dunia baru, setidaknya dunia individual, yang bebas dari asosiasi-asosiasi terhadap Bali yang kerap dimanipulasi.

SDI dalam Arus Perubahan Abad Ke-21

Pada 23—25 Februari 2001, terjadi sebuah pameran penting bagi perkembangan seni rupa Indonesia. Diadakan di Lapangan Puputan, Badung, pameran Mendobrak Hegemoni adalah sebuah pameran yang diinisiasi oleh Keluarga Mahasiswa Seni Rupa (Kamasra) Sekolah Tinggi Seni Indonesia (STSI) Denpasar. Pameran ini merupakan sebuah kritik atas kondisi seni rupa Bali yang saat itu, menurut Kamasra, telah termonopoli dan terhegemoni. Kritik itu menyasar pada nama-nama perupa kawakan SDI; seperti Nyoman Gunarsa, Made Wianta, dan Nyoman Erawan; museum, galeri, kritikus, kurator, kolektor, media massa (khususnya Bali Post), bahkan STSI Denpasar itu sendiri (I Wayan Seriyoga Parta, 2022).

Ketika itu, STSI Denpasar sebagai lembaga akademik formal dianggap tak dapat menghidupkan perkembangan seni rupa yang dinamis dan dialektis di Bali. I Ngurah Suryawan (2001) menulis bahwa perkembangan baru seni rupa di Bali justru datang dari perupa Bali yang belajar di ISI Yogyakarta, yakni perupa-perupa SDI. Menurutnya, ketertinggalan wacana dan dinamisasi ini terjadi akibat dari iklim seni rupa Bali yang tidak kondusif. Salah satu gejalanya adalah kapitalisasi seni yang masif terjadi. Instrumen-instrumen seni rupa di Bali, seperti lembaga akademik, museum, galeri, kritikus, kurator, kolektor, dan media massa, turut menyokong terjadinya kapitalisasi seni yang mengakibatkan dinamisasi wacana seni rupa Bali terhambat. Lembaga akademik formal yang seharusnya menjadi tempat untuk belajar, menurut Suryawan, malah menjadi tempat untuk menciptakan "epigon-epigonnya Nyoman Erawan, pelukis abstrak ekspresionis". Abstrak ekspresionis yang sempat menjadi kecenderungan corak pelukis SDI pada '90-an menjadi preseden gejolak ini.

Merespons kondisi ini, SDI mengadakan pameran Termogram 93/03. Dalam catatan kuratorial, Mikke (2003) melihat kritik-kritik yang diberikan untuk SDI merupakan bentuk perhatian atas keberadaan SDI secara umum. Pameran Termogram 93/03 sendiri dilihatnya sebagai upaya untuk mengidentifikasi kembali keberadaan SDI selama ini. Semangat mengidentifikasi kembali itu datang dari para anggota SDI angkatan 1993 hingga 2002, yang ketika itu merupakan generasi muda SDI. Dalam pameran yang diselenggarakan di Museum Neka pada 21 Desember 2003 hingga 21 Januari 2004 itu, mereka mengisyaratkan bahwa SDI tak berhenti pada Nyoman Gunarsa, Made Wianta, dan Nyoman Erawan. Dari 80-an seniman yang ikut serta dalam pameran ini, karya-karya yang tampil sudah beranjak dari kecenderungan abstrak ekspresionis pada dekade sebelumnya. Dua perupa muda yang menonjol ketika itu adalah Arya Palguna dan Nyoman Masriadi. Di samping karya yang lebih beragam, terdapat karya yang terang-terangan mengkritik Bali seperti karya Budi Agung Kuswara yang berjudul "Terancam Punah". Karya ini menyindir komersialisasi tanah dan budaya Bali.

Sementara itu, Adrian Vickers (2012) melihat peristiwa di sekitaran pameran Mendobrak Hegemoni sebagai sesuatu yang lebih besar. Ia melihat bahwa kapitalisasi seni yang masif terjadi di iklim seni rupa Bali berkaitan dengan rezim hegemonik Soeharto yang baru saja digulingkan. Menurutnya, protes Kamasra ini menandai sebuah pergeseran dari seni rupa modernisme Indonesia (atau nasionalisme) ke seni rupa kontemporer global. Seni kontemporer yang menjadi bagian dari globalisasi terlibat dalam situasi pascakolonial ketika pusat seni rupa telah bergeser ke Asia.

Kemudian Remix

Tak pelak lagi, SDI telah menjadi salah satu pelaku dinamika seni rupa Indonesia. Dinamika tiap generasi perupa SDI beragam dan dapat menjadi penanda jiwa zamannya. Sementara, Bali sebagai "rumah jiwa" bagi perupa-perupa SDI telah mengalami banyak perubahan, baik iklim seni rupa maupun secara umum. Belum lagi, perubahan pengaruh global yang masuk dalam payung turistik di Bali. Perubahan-perubahan ini niscaya menghasilkan kemungkinan yang beragam bagi perupa-perupa SDI saat ini. Ia serupa bola salju yang menggelinding dari puncak gunung dan kini kita telah berada di kaki-kaki yang jauh darinya. Perpaduan perspektif di sepanjang perubahan-perubahan itulah yang, menurut saya, membuatnya menjadi sukar untuk memandang seni rupa Bali dengan satu corak kesenian lagi.

Oleh sebab itu, Remix dipilih sebagai judul pameran kali ini. Remix kerap ditemui dalam kebudayaan musik elektronik. Namun, ia tak hanya menyoal musik. Remix juga dapat ditemui dalam film, fotografi, buku, puisi, dan tentu karya seni lainnya. Intinya masih sama: menambahkan, menghapus, dan mengubah. Dalam seni rupa, remix dapat dilihat sebagai perpaduan berbagai perspektif. Saya merasa inilah yang mungkin dapat membantu kita untuk melihat perpaduan perupa SDI yang berpameran kali ini. Ia tak berupaya untuk mendefinisikan perupa Bali secara definit (lawan dari infinit).

Dapat saja dilihat sebagai terusan dari gejala SDI pada awal 2000-an, kedua belas perupa yang saat ini berpameran memiliki corak yang berbeda. Ketika saat itu telah berkurang kecenderungan abstrak-ekspresionisme, kini kita dapat menemui bentuk visual yang berlawanan dari kesan "ketidakberaturan" dan warna-warna kontras. Ia adalah "Bias #1" karya Putu Sastra Wibawa. Karya-karyanya belakangan berangkat dari perasaan hampa yang ia rasakan selama pandemi Covid-19. Tentu perasaan ini adalah hal baru. Sebab, terakhir kali pendahulu-pendahulu kita mengalami pandemi adalah lebih dari seabad yang lalu. Dari sana, Sastra mencoba mengeksplorasi perasaan-perasaan ambiguitas dan liminalitas dalam karya kali ini.

Kejenuhan atas imaji-imaji tentang Bali yang berlebihan dan terlampau komersial, seperti pembacaan Dwi Marianto, tampak dalam karya I Wayan Yusa Dirgantara yang berjudul "Suara Segara". Kehidupan Yusa di sebuah kawasan pariwisata pantai di Badung membuatnya tahu realitas atas imaji-imaji yang tidak natural yang terus-menerus direproduksi demi pariwisata. Sementara itu, pengamatan berjarak yang dilakukan Rivaldo Pramana menghasilkan karya "Penyedia Pangan". Pengamatan berjarak sendiri bukan hanya dari pengalamannya sebagai diaspora, melainkan juga sebagai seseorang dari keluarga yang tak terlibat secara ekonomi di pariwisata.

Kehidupan diaspora Bali yang sejak awal berdirinya SDI telah memberikan warna dalam kekaryaan para perupanya telah mengalami bentuk yang lebih jauh. Bentuk yang lebih jauh itu dapat dilihat pada karya seorang perupa Bali yang mengagumi figur perempuan dari kebudayaan lain, yakni "Ave Maria" karya Sandat Wangi. Bertolak belakang dengan itu, Trinawangwulan justru adalah seseorang yang tak memiliki garis keturunan Bali. "Bunga Karang di Tengah Gelombang" dapat dilihat dalam perspektif berkebalikan diaspora Bali.

Jika dalam penutup katalog pameran Termogram 93/03, Mikke telah mengingatkan kepada kita untuk mencintai Bali dengan segala kekurangan dan kelemahannya. Saya rasa ini adalah saatnya kita untuk mencintai pula Bali dengan segala ke-remix-annya (tentu tak lagi dengan imaji-imaji berlebihan).

REMIX

Loving Bali with All Its Remix-ness

by Ryzal Catur

Bali, with its tourist imagery constantly promoted since the 1920s, has firmly ingrained a strong perception in each of us. The narrative of beautiful natural conditions combined with a vibrant artistic life has been continuously reproduced as fuel for tourism. We might still be trapped in the image of Bali in the 1920s. While the same old narrative and the stagnant imagery in our heads persist, Bali has actually changed. This is not an exception in the field of fine arts. We can still find paintings of rice fields and coconut trees in the typical Pita Maha style in Bali. However, it's not the only one. Therefore, let me remind you of the changes in Bali.

Where Did the Painting of Rice Fields and Coconut Trees Come From?

In 2007, through an article published in Kompas, Wayan Kun Adnyana kindly summarized three mappings of Balinese fine arts for us. The first mapping was conducted by Raja Marakata through the Batuan inscriptions. In Batuan Inscription No. 352, dated 944 Caka or 1012 AD, the term "Citrakara" is used to refer to the profession of painting artist. Moreover, there are also the words "Undagi" for architects and "Culpika" for sculptors. This indicates that fine arts have existed at least since the 11th century.

The second mapping was conducted by Anak Agung Made Djelantik (1986) through the book Balinese Paintings. He was a prince from Karangasem Palace and a malaria expert who studied Eastern aesthetics. Djelantik's book is the first history of Balinese painting written by a Balinese person. In this book, he moved forward to define which Balinese paintings were not traditional but modern with Balinese characteristics. Three of them are the Pita Maha painters from Ubud and its surroundings, the Pita Maha painters from Batuan, and the Young Artist painters from Penestanan. Pita Maha began to expand its influence in 1936, while Young Artist started in the 1960s. From Pita Maha, paintings depicting rice fields, coconut trees, and the daily lives of Balinese people emerged. Meanwhile, the Young Artist paintings generally dared to use primary colors of yellow, blue, red, and their mixtures with thick strokes.

The third mapping was conducted by the team formulating the Semiloka untuk Bali Biennale 2005 (Semiloka for Bali Biennale 2005). There are eight categories of Balinese fine arts mapping by Bali Biennale: (1) Pilgrimage; (2) Voyage; (3) Echo; (4) Embodiment; (5) Deja Vu; (6) Exploration; (7) Edifice; and (8) Discourse.

Attempts to map fine art can be appreciated. It offers us a chance to read the historiography of Balinese fine arts and see a change. However, this doesn't mean we can consider the mapping complete and comprehensive. Artistic events that occurred throughout the mapping might have been missed. In relation to this, there are two things I would like to discuss: the dynamics of Sanggar Dewata Indonesia (SDI) and the changes in Indonesian fine arts at the beginning of the 21st century.

The Birth of SDI: Between Exoticism and Nationalism

As a group comprised of Balinese diaspora members in the Institut Seni Indonesia (Indonesian Institute of the Arts, ISI) Yogyakarta, simply looking at their position in the mapping of Balinese fine arts is insufficient. In a curatorial text for the SDI exhibition, Termogram 93/03: Upaya Mengukur Kesadaran & Tantangan, Mikke Susanto (2003) noted that SDI members at that time felt that Bali was their "spiritual home" and ISI was a place to seek knowledge. This means that there was a process of artistic development that was not solely influenced by Bali. These two aspects mutually influenced the work of SDI artists. Meanwhile, Aant S Kawisar (1997) viewed the emergence of SDI in a broader context.

Initially, Aant traced the discussion back to the 1930s. An era when Pita Maha was established in Bali and two years later, the Persatuan Ahli Gambar Indonesia (Indonesian Painters Association, Persagi) was established in Batavia. If Djelantik viewed it as a modern transition in terms of technique, Aant found a tendency towards exoticism in the Pita Maha group. In Aant's words, "[Pita Maha] was not intended to integrate Balinese painting into the realm of modern world painting." Also, "it was not intended to provide an alternative to the form and style of national art with a personality." Balinese art was seen as part of exotic Bali, magical, a traditional tropical paradise that eventually became part of the tourism commodity. Meanwhile, Aant saw Persagi as the beginning of a discourse to build aesthetic consciousness from the meeting of traditional and modern values to find a form of national art style.

In this context, according to Aant, SDI, which was founded on December 15, 1970, in Yogyakarta, was a symptom of the growth of a new awareness among Balinese artists. SDI was born from a combination of "... the Balinese vision transmitted by Pita Maha (read: traditional) and the nationalist vision (read: modern) that was auraed by Persagi." On the one hand, the styles of impressionism-expressionism and surrealism that Persagi considered more dynamic, spontaneous and honest to represent the painting desires of the Indonesian people who were struggling for independence influenced the works of SDI artists. On the other hand, the exotic image of Bali remained an artistic subject. Aant suspected that this combination was what made SDI, formed by Nyoman Gunarsa, Made Wianta, Pande Gde Supada, Nyoman Arsana, and Wayan Sika, not only a mere communal forum for the diaspora but also a fusion and consolidation of the existence of Balinese fine arts in the spirit of nationalism. This was also reinforced by the word "Indonesia" in SDI.

In contrast to Aant, a Kompas coverage published in the same year commented on one of SDI's exhibitions, "The exoticism of Bali suddenly disappeared from the scene...". That exhibition was the SDI Exhibition at the Taman Budaya Jawa Tengah Gallery in Solo. Teasingly, it described that in this exhibition, we shouldn't, "... expect to find paintings of birds, frogs in the middle of green swamps; or farmers and women with open breasts carrying offerings; temples and rice paddies in a decorative setting." There was a metamorphosis of the "energy of Bali" contained in this exhibition. Abstract-non-figurative styles became dominant in the exhibition held on August 2-11, 1997. This coverage described that this metamorphosis, among other things, was seen in the Balinese elements that were hidden rather than clearly visible. This was found in the work "Berlari" by Putu Sutawijaya, which featured an ambiguous figure: "whether a dancer or a puppet."

A similar argument about the disappearance of Balinese exoticism also appeared in M. Dwi Marianto's writing (1995). He offered to see the emergence of abstract and abstract expressionist tendencies among SDI artists in these years as an attempt to get out of the saturation of excessive and overly commercial Bali imagery. These images had been continuously promoted since the 1920s by Western writers and after Independence by the tourism industry. These non-narrative abstract works, continued Dwi Marianto, could be seen as a result of a desire to distance oneself from unnatural images that were constantly reproduced. He also argued that such styles were a manifestation of the formation of a new world, at least an individual world, free from associations with Bali that were often manipulated.

SDI in the Flow of 21st Century Change

On February 23-25, 2001, an important exhibition took place for the development of Indonesian fine arts. Held at Lapangan Puputan, Badung, the Mendobrak Hegemoni (Breaking the Hegemony) exhibition was initiated by the Keluarga Mahasiswa Seni Rupa (Family of Fine Arts Students, Kamasra) of the Sekolah Tinggi Seni Indonesia (Indonesian Institute of the Arts, STSI) Denpasar. This exhibition was a critique of the condition of Balinese fine arts at that time, which according to Kamasra, had been monopolized and hegemonized. The criticism targeted well-known SDI artists such as Nyoman Gunarsa, Made Wianta, and Nyoman Erawan; museums, galleries, critics, curators, collectors, the mass media (especially Bali Post), and even STSI Denpasar itself (I Wayan Seriyoga Parta, 2022).

At that time, STSI Denpasar, as a formal academic institution, was considered unable to revitalize the dynamic and dialectical development of fine arts in Bali. I Ngurah Suryawan (2001) wrote that new developments in fine arts in Bali actually came from Balinese artists who studied at ISI Yogyakarta, namely SDI artists. According to him, this lag in discourse and dynamization occurred due to the unfavorable climate of fine arts in Bali. One of the symptoms was the massive commercialization of art that was happening. Instruments of fine arts in Bali, such as academic institutions, museums, galleries, critics, curators, collectors, and the mass media, supported the occurrence of art commercialization, which hindered the dynamization of the discourse of Balinese fine arts. Formal academic institutions, which should be places of learning, according to Suryawan, instead became places to create "epigones of Nyoman Erawan, abstract expressionist painters." Abstract expressionism, which had been a trend among SDI painters in the 90s, became the precedent for this turmoil.

In response to this condition, SDI held the Termogram 93/03 exhibition. In the curatorial notes, Mikke (2003) saw the criticisms given to SDI as a form of attention to SDI's existence in general. The Termogram 93/03 exhibition itself was seen as an attempt to re-identify SDI's existence so far. The spirit of re-identification came from SDI members from the 1993 to 2002 generations, who were then the young generation of SDI. In the exhibition held at the Neka Museum on December 21, 2003, to January 21, 2004, they implied that SDI did not stop at Nyoman Gunarsa, Made Wianta, and Nyoman Erawan. Of the 80 artists who participated in this exhibition, the works on display had moved away from the abstract expressionist tendencies of the previous decade. Two prominent young artists at that time were Arya Palguna and Nyoman Masriadi. In addition to more diverse works, there were works that openly criticized Bali, such as Budi Agung Kuswara's work titled "Terancam Punah". This work satirized the commercialization of Balinese land and culture.

Meanwhile, Adrian Vickers (2012) saw the events surrounding the Mendobrak Hegemoni exhibition as something bigger. He saw that the massive commercialization of art in the climate of Balinese fine arts was related to the recently overthrown Soeharto regime. According to him, this Kamasra protest marked a shift from Indonesian modernist art (or nationalism) to global contemporary art. Contemporary art, which is part of globalization, is involved in post-colonial situations when the center of fine arts has shifted to Asia.

Then, Remix

Undeniably, SDI has been one of the driving forces in the dynamics of Indonesian fine arts. The dynamics of each generation of SDI artists are diverse and can be a marker of the spirit of their time. Meanwhile, Bali, as the "spiritual home" of SDI artists, has undergone many changes, both in terms of the art climate and in general. Not to mention the changing global influences that enter within the framework of tourism in Bali. These changes inevitably produce various possibilities for current SDI artists. It's like a snowball rolling down from the top of a mountain, and now we are at the foot far away from it. The combination of perspectives throughout these changes is what, in my opinion, makes it difficult to view Balinese visual art with one artistic style again.

Therefore, Remix was chosen as the title of this exhibition. Remix is often found in electronic music culture. However, it's not just about music. Remix can also be found in film, photography, books, poetry, and of course other works of art. The essence is still the same: adding, removing, and changing. In visual art, remix can be seen as a combination of various perspectives. I feel that this is what might help us to see the combination of SDI artists who are exhibiting this time. It doesn't try to define Balinese artists definitively (the opposite of infinitely).

Can be seen as a continuation of the SDI phenomenon in the early 2000s, the twelve artists exhibiting now have different styles. When the tendency towards abstract expressionism had decreased at that time, now we can find visual forms that are opposite to the impression of disorder and contrasting colors. It is "Bias #1" by Putu Sastra Wibawa. His recent works are based on the feeling of emptiness that he felt during the Covid-19 pandemic. Of course, this feeling is something new. Because the last time our ancestors experienced a pandemic was more than a century ago. From there, Sastra tries to explore feelings of ambiguity and liminality in this work.

The boredom with excessive and overly commercial images of Bali, as read by Dwi Marianto, is evident in I Wayan Yusa Dirgantara's work titled "Suara Segara". Yusa's life in a coastal tourist area in Badung makes him aware of the reality of unnatural images that are continuously reproduced for tourism. Meanwhile, the distanced observation carried out by Rivaldo Pramana resulted in the work "Penyedia Pangan". The distanced observation itself is not only from his experience as a diaspora but also as someone from a family who is not economically involved in tourism.

The life of the Balinese diaspora, which has colored the works of its artists since the beginning of SDI, has undergone a further form. This further form can be seen in the work of a Balinese artist who admires female figures from other cultures, namely "Ave Maria" by Sandat Wangi. In contrast, Trinawangwulan is someone who does not have a Balinese bloodline. "Bunga Karang di Tengah Gelombang" can be seen in a perspective opposite to that of the Balinese diaspora.

If in the closing of the Termogram 93/03 exhibition catalog, Mikke reminded us to love Bali with all its shortcomings and weaknesses. I think it's time for us to also love Bali with all its remix-ness (certainly no longer with excessive imagery).

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DABI ARNASA
Indonesian, Born 1997

Dabi Arnasa (1997), a contemporary artist from Bali, Indonesia, is based in Yogyakarta. Known for his landscape and spatial acrylic paintings, his works blend various techniques and evoke dramatic, surreal, and poetic atmospheres. His art explores the interplay between humans and the natural environment in a technologically and densely populated world.

Dialog Sementara, 2024.
Acrylic and Soft Pastel on Canvas 100cm x 120cm

DAPOTT
Indonesian, Born 1995

Ida Bagus Udayana, or well known as Dapott, is an artist based in Yogyakarta and Bali. Dapott's work is a product of his observations on the relationship between humans and their environment, drawn from everyday life. Visually, Dapott is heavily influenced by the worlds of Skateboarding, Music, Pop Culture, and Cartoons.

Through the characters of childlike figures, Dapott seeks to reinterpret the ideas he discovers into visually dense, playful, and balanced compositions. Dapott's artworks have been exhibited in various cities in Indonesia and internationally.

In addition to showcasing visual art, Dapott has collaborated with brands such as Kura Kura Beer, KAHF, and musicians like Rollfast and Agung Mango.

Life for Today, Hope for Tommorow, 2024.
Acrylic and Aerosol on Tondo Canvas 50cm x 50cm

DIDIN JIROT
Indonesian, Born 1998

Didin Jirot's artistic practice stems from his closeness to Balinese traditions which he then interprets into contemporary visuals. The use of stainless steel plate, brass, and automotive paint materials applied to his works, which present an arrangement of twisted, bent, and then recomposed of plates to form abstract patterns, is rooted in Didin's observations and closeness to the activities of Balinese people in making offerings. in Balinese rituals.

The use of materials and working methods that Didin has studied so far is an artistic approach that Didin uses metaphorically and abstractly in expressing closeness and statements to his cultural roots as a Balinese person in the development of contemporary culture.

Actual Green, 2024.
Automotive Paint on Stainless Steel 115cm x 140cm x 30cm

I NYOMAN AGUS WIJAYA
Indonesian, Born 1983

I Nyoman Agus Wijaya, born in Angsri Bali on August 19, 1983. The surrounding area is my inspiration for creating visual artworks in which animals, plants and humans are an element in the artistic process.

Kucingku, 2024.
Plat Galvanis 90cm x 40cm x 55cm

PIKI SUYERSA
Indonesian, Born 1996

I Wayan Piki Suyersa, born in Glanyar on March 02, 1996. I'm using materials to symbolize the risk of "change" and "practicality" in modernity raises profound questions. Synthetic polymer resins, which now dominate the art and industrial world due to their ease of processing, present an ethical dilemma along with their negative impact on the environment. Parallel to the non-biodegradable nature of plastics, resins bring long-term consequences to the ecosystem.

The choice of a striking candy tone color palette reinforces the visual narrative, threatening traditional patterns in a striking way. In the process of melting, the resin melt forms hundreds of melt tantacles that create a kinetic effect, conveying a hidden message about change and its impact on cultural identity. Visually, these characteristics refer to a narrative that seems to "speak" about the negative impacts produced by technological acceleration.

The importance of reflecting on the impact of resin materials on the environment and culture is at the center of the conversation. This dynamic and vibrant visual creation attempts to set the stage for a critical dialogue on environmental awareness and traditional values amidst the ever-changing currents of modernity.

Move #3, 2024.
Fiberglass and Resin on Synthetic Fur 55cm x 70cm

RIVALDO PRAMANA
Indonesian, Born 2000

I Putu Rivaldo Pramana Putra, born in Denpasar on February 22, 2000. In my latest series of works, I present fragments of everyday life that are often overlooked, wrapped in absurdity and satire. Through this approach, I try to explore the social reality that is full of duality, between good and bad, positive and negative, hope and frustration, and so on. Through this approach, I try to bring a new meaning to everyday values that may have been missed.

Di Antara Kambing-Kambing (Among The Goats), 2024.
Acrylic and on Canvas 50cm x 70cm

Penyedia Pangan (Food Supplier), 2024.
Acrylic on Canvas 50cm x 70cm

SANDATWANGI
Indonesian, Born 1997

Sandat Wangi, born in Bali on July 20, 1997. You can call her Sandat or Wangi. Since childhood, she has been close to brushes, paints, colors, kebaya fabrics, flowers, and other small things in her home. She enjoyed observing flowers and insects in her garden as a child. She also loved the colors of her mother's kebaya collection. As an adult, these childhood memories are the main points of inspiration for her work. Softness, flowers, butterflies, playing colors with female characters in kebaya. In her work, she tries to bring gratitude as well as the beauty that she has seen before and now.

Ave Maria, 2024.
Acrylic on Canvas 50cm x 50cm

SARCITA YASA
Indonesian, Born 2000

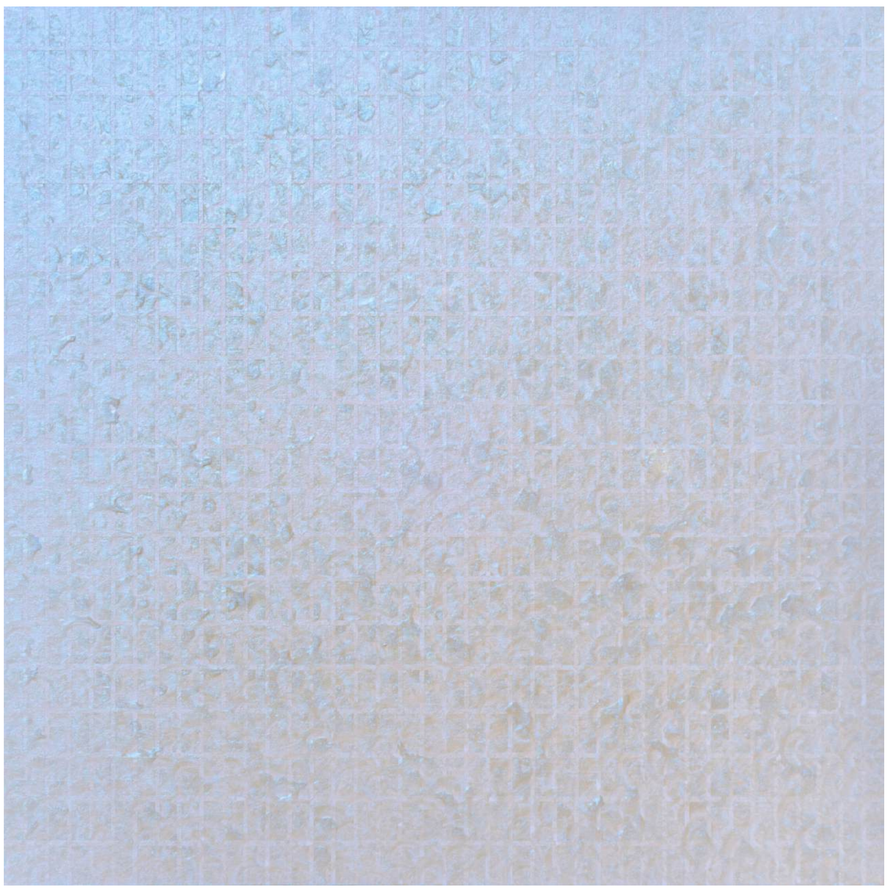
I Wayan Sarcita Yasa or often called Sarcita is a young artist from Tabanan Bali, born on December 7, 2000. Sarcita is an art student at Institut Seni Indonesia Yogyakarta, Sarcita is also an alumnus of SMK N 1 Sukawati (SMSR). In the creation of the work Sarcita took ideas from memory and memories when he was a child. Memory is the awareness of past experiences that are revived. Art according to Sarcita can be a means of processing experience into beautiful works and provide new experiences for the audience. The object display of each of Sarcita's works generally depicts emotional fluctuation in sadness, pleasure, melancholy, anxiety, which is a reflection of inner experience as a means of self-reflection.

Magician, 2024.
Acrylic on Canvas 100cm x 100cm

SASTRA WIBAWA
Indonesian, Born 1991

Putu Sastra Wibawa, born in Bali on January 31, 1991, grew up in an atmosphere strongly influenced by the world of art since childhood. Raised in a family with strong artistic traditions, after finishing high school, he chose to continue his education at ISI Yogyakarta and now lives in Yogyakarta.

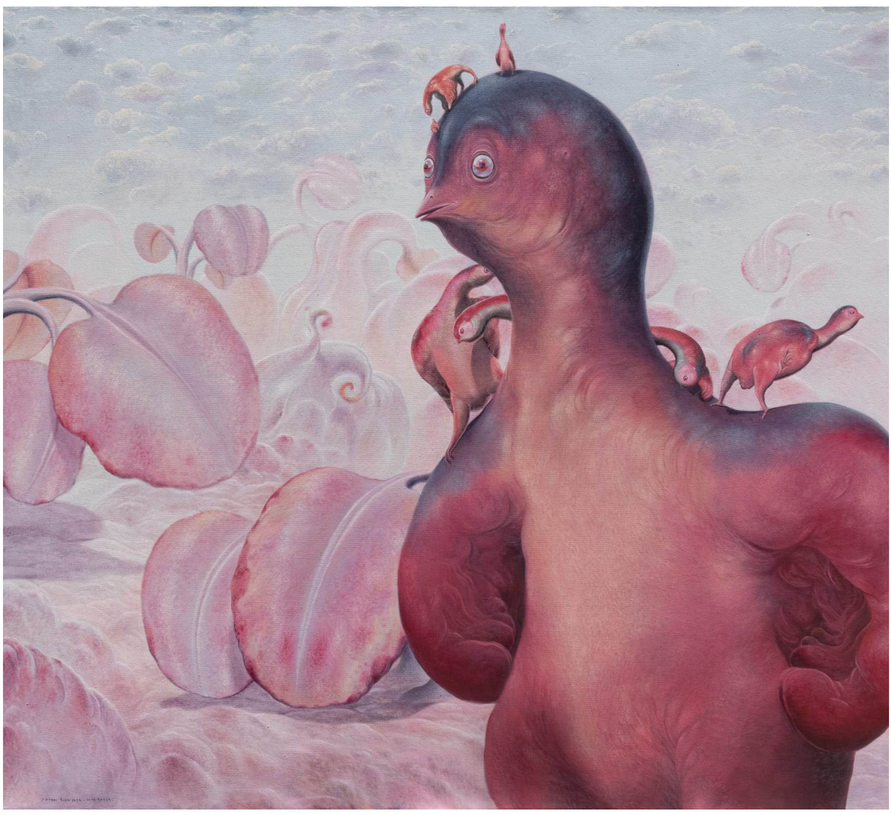
Putu Sastra Wibawa's artworks emphasize the absence of elements and depict personal observations and simplified feelings. Through his paintings, he explores meditative spaces that allow people to communicate with his work intuitively.



Bias #1, 2024.
Acrylic and Mica Powder on Canvas 120cm x 120cm

SUDARSANA
Indonesian, Born 1993

I Wayan Sudarsana, born in Ubud on May 17, 1993. I dominantly create works based on the phenomena of form and space of life made in the imagination. The form is visualized according to the psychological side of the work, mixed with experience and knowledge. The forms that materialize are sometimes foreign, strange, or non-existent in the real world. Some have symbolic or metaphoric messages. Textually, it implies the meaning of a presence acting as an impact of another presence.



Di Antara Keberadaan, 2024.
Acrylic on Canvas 100cm x 110cm

TRINAWANGWULAN
Indonesian, Born 1957

Trinawangwulan born in Jakarta, 1957. The current noisy situation, the hustle and bustle on all sides of life, makes the self feel isolated, tired and empty. Something seemingly irrelevant, a petal blown by the wind, a caterpillar cuddling between tendrils, the ripples of waves, contemplating the sounds of the night, all that touches the soul, stirs the senses.

Bunga Karang Ditengan Gelombang, 2024.
Acrylic and Oil on Canvas 100cm x 100cm

YUSA DIRGANTARA
Indonesian, Born 1995

Yusa dirgantara was born in Tabanan Bali on August 2, 1995, growing up to adolescence in Jimbaran. I studied at ISI Yogyakarta and graduated in 2021, South Bali which is surrounded by panoramic beaches with white sand and beautiful limestone cliffs became the initial attraction of creation for me, coastal activities and childhood memories play an important role in the process of my work. The issue of the environment as a tourist area is also an issue that I explore in my work. Since I live in Jogja, I feel a sense of longing for the coast, recalling simple fragments that appear in my head and trying to rearrange them back onto the canvas. Memories are certainly not perfect, there is a blurred side when recalled, therefore abstraction becomes the most appropriate language to express that feeling. The appearance of fragments in the form of color, text and texture represent my longing for the panorama of the beach and its parts. The memories that are re-presented actually cause new things that I think can be more deeply cool when the process of longing takes us deeper into ourselves with the intermediary of a memory of memories or various kinds of feelings that once existed in that place, so for me it is a new spiritual experience when the work is finished and raises new dialogues and reality problems. Reflecting on nature will always be important to me.

Suara Segara, 2024.
Beach Waste, Acrylic, Spray, Marker and Oil on Silica Sand 29 cm x 28 cm x 31 cm

itsreadyspace@gmail.com
@readyspacegallery
+62 823 2819 6547

READYSPACE
Jl. Menukan No. 276, Mergangsan, Brontokusuman
Daerah Istimewa Yogyakarta. 55153